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Friday, November 1, 1985



Photo by Sachi Yamamoto

Taking part in Japanese American National Museum fundraiser were (from left) JANM chair Bruce Kaji; Hiroshi "Hershey" Miyamura, Congressional Medal of Honor recipient; State Senator Art Torres; and actor George Takei.

## Miyamura saluted at museum dinner

by J.K. Yamamoto

LOS ANGELES—Hiroshi "Hershey" Miyamura, the only living Japanese American recipient of the Congressional Medal of Honor, was the honoree at the Japanese American National Museum's "Raise the Roof" fundraiser, which was attended by more than 400 persons.

A 60-year-old native of Gallup, New Mexico, Miyamura served in the 442nd Regimental Combat Team during WW2 but was not on the front line. With the outbreak of the Korean War, he was assigned to Company H, 2nd Battalion, 7th Regiment, 3rd Division, which was sent to North Korea in December 1950.

In April 1951, Miyamura's 12-man machine gun squad, positioned in the mountains to the north of Seoul, was overpowered during a Chinese assault. Miyamura ordered his men to retreat but remained behind, fighting alone to give them time to escape.

He was wounded by shrapnel, captured, and held at a POW camp near the Yalu River for 27½ months. After his release, he received the Medal of Honor from President Eisenhower in November 1953.

A documentary on Miyamura,

produced by Stone Ishimaru, was shown during the event held at the Bonaventure Hotel.

Both Miyamura and JANM chair Bruce Kaji received congratulatory messages from Assemblywoman Gloria Molina, Gov. George Deukmejian, Calif. Secretary of State March Fong Eu, Sen. Daniel Inouye of Hawaii, and Mayor Tom Bradley.

Kaji recalled that JANM had the "complete blessings and support" of the mayor when the old Nishi Hongwanji Buddhist Temple, now owned by the city, was sought as the eventual site of the museum. The city council has pledged to provide \$1 million, through the Community Redevelopment Agency, toward restoration of the building.

On hand to personally congratulate Miyamura and Kaji were Consul General Taizo Watanabe, County Supervisor Ed Edelman, and State Sen. Art Torres, who in March introduced a bill providing \$750,000 in matching state funds to JANM. The bill was signed into law by Deukmejian in September.

Edelman, who said the museum would "capture the history, the heroic deeds of the American citizens of Japanese

origin," noted that the bill had "the backing of the legislature and the governor. That's not easy."

Torres said the museum "can serve as a monument to future generations that we will not forget the tragedies" of the WW2 internment. He called Miyamura "a beacon to all Americans of the contributions of Japanese Americans to this country."

"We must also keep in mind that vigilance must always be there," Torres added. "Even as this bill was passing through the legislature, it was clear that some people still have some very old wounds that would not heal—wounds of racism, wounds of discrimination." He was referring to opposition to the bill from Assemblyman Gil Ferguson of Newport Beach during floor debate (see Sept. 20 PC), but refrained from mentioning Ferguson by name.

"We should not forget," said Watanabe, "the kinds of achievements of the forefathers, those Americans who have suffered and made the foundation of the present friendly relations [between Japan and the U.S.]. I am very glad to be a part of your effort to establish this worthy museum."

The \$150-a-plate dinner was emceed by actor George Takei. Over \$70,000 was raised, according to JANM coordinator Nancy Araki.

## Asians call for steps against violence

SAN FRANCISCO—More than 15 individuals and organizations called for stronger protection against racial violence in a public hearing held by a special state commission on racial violence Oct. 7.

Among the organizations that testified before the Attorney General's Commission on Racial, Ethnic, Religious and Minority Violence were Filipino Immigrant Services of Oakland, Asian Law Caucus, JACL, Mexican American Legal Defense & Education Fund, Mission Community Legal Defense, Vietnamese Fishermen's Assn., and American Jewish Community.

The commission was set up by Calif. Attorney General John Van de Kamp in May 1984 in response to a growing trend toward violence against members of minority groups.

Under state law, the Ralph Civil Rights Act guarantees that all persons have the right to be free from any violence, or intimidation by threats of violence, committed because of their race, color, ancestry, national origin, political affiliation, sex, age, disability, sexual orientation, or involvement in labor disputes. The act also provides civil remedies for victims of violence.

The commission was interested in finding out why the Ralph Act has not been used to carry out its goal and how it can be strengthened. Since its enactment in 1976, it was utilized for the first time in the case of Dexter Del Mar, a Filipino American who sued an ex-Olympic coach in 1983 for throwing him out of a Sacramento health club and calling him a "Jap."

"It's a good idea which has not been utilized by many simply because people are not generally

aware that their rights are protected under state law," Asian Law Caucus attorney Michael Wong told the commission.

He said that inactivity under the act should not be taken to mean that arbitrary violence is no longer an issue. "If anything, racially motivated violence is clearly on the upswing."

"For most victims of racial violence, their concern is literally living from one day to another. The question we should ask is not why the aggrieved individuals are not filing charges under the act, but rather how we can educate our community so they can utilize this to their advantage."

Lillian Galendo, director of Filipino Immigrant Services, told the story of a cross-burning incident on the front lawn of a Filipino family in December 1982. The punishment for the two white males found guilty of this act was 30 days in a county jail and community service. The family decided not to file further charges, she said.

"There are several reasons," said Madge Bello of Asian Law Caucus, "why immigrants do not generally pursue their rights. They do not know their rights, the legal system is not easily accessible to them because of language and cultural barriers, there is little commitment on the part of law enforcement agencies to investigate, and time and money are required to file lawsuits."

### Report on Violence

Ron Wakabayashi, JACL executive director, presented the commission with an 18-page report on anti-Asian violence.

"The current anti-Asian sentiment is a result of a cumulative effect of the past century of racial

conflict and discrimination directed toward various Asian groups, both domestically and internationally," he said.

Wakabayashi cited several reasons for the increase in violence against Asians: an increase in the Asian population with new immigrants affecting the ratio of foreign-born to U.S.-born; trouble in the domestic economy and the U.S. standing in the world market; the media's negative portrayal of Asians; and the achievements of Asians in employment and education, which are viewed with envy rather than appreciation.

He told the commission that bumper stickers such as "I'd rather eat worms than ride a Jap bike" are becoming very common.

Wakabayashi recommended the formation of a statewide commission on Asian Americans to provide ongoing supervision and make recommendations about the needs of the population; establishment of a statewide system of collecting information on violence; support for passage of the Hate Crimes Victims Act in Congress; and funding of newcomer transitional training services in ethnic community social service centers.

—Hokubei Mainichi

## Kimura pleads no contest in killings

by Katie Kaori Hayashi

SANTA MONICA, Calif.—Fumiko Kimura, who in January walked into the Pacific Ocean and drowned her two children, pleaded no contest to voluntary manslaughter Oct. 18 in Santa Monica Superior Court.

The Japan-born mother, who had been facing two counts each of first degree murder and child endangering, now faces a maximum sentence of 13 years in prison. Sentencing was set for Nov. 1 before Superior Judge Robert W. Thomas.

Kimura became despondent and attempted parent-child suicide Jan. 29 after learning that her husband had had a mistress for three years. Her act, known as *shinju* in Japan, has drawn widespread interest because of its cultural implications.

Deputy District Attorney Lauren Weis said the charge had been reduced because of psychiatric evidence. "She did not have the mental state which is required to prove a murder conviction at the time of the crime."

Weis denied that cultural considerations affected the case but

admitted, "A difficulty [in handling this case] was a sympathetic factor. Everyone, including myself, was sympathetic to her. [For Kimura,] killing her children is killing herself."

Outside the courtroom, Miyako Desai, petition chair of the Fumiko Kimura Fair Trial Committee, hugged Weis, saying, "Thank you. You are human."

FKFT has striven to seek clemency on Kimura's behalf since April, collecting more than 11,000 petition signatures as of Sept. 20 from all over the U.S. as well as from Japan. It has also raised more than \$6,000 for Kimura's psychiatric evaluation.

Desai said she was overjoyed because it was proved that Kimura didn't bear malice toward her children when the incident occurred. Because of her observations of *shinju* in Japan, Desai said she couldn't believe that Kimura had killed her children with malice aforethought.

Yoshiko Yamaguchi, a social worker at San Fernando Valley Japanese American Community Center, said she believes the sup-

Continued on Page 7



## Issei naturalized in 1956 to be honored

LOS ANGELES—Nov. 15 is the reservation deadline for the "Three Decades of Citizenship" luncheon to be held Sunday, Nov. 24 at Hyatt Regency Hotel, Hope & 7th St.

U.S. citizens of Japanese ancestry naturalized in 1956 will be honored. The lunch is \$15 for the naturalized citizens, \$25 for others.

Checks payable to "Naturalized Citizens Luncheon" should be mailed no later than Nov. 15 to Japanese Chamber of Commerce of So. Calif., 244 So. San Pedro St., L.A. 90012. Name of the attendant should be clearly shown on the

check or an attachment. No cash is accepted.

The luncheon is co-sponsored by Downtown L.A. JACL, Japanese Chamber of Commerce of So. Calif., So. Calif. Japanese Women's Society, L.A. Memorial Post 9938 VFW, Japan American Society of So. Calif., Japanese Community Pioneer Social Service Center, Federation of So. Calif. Kenjin-kai and So. Calif. Gardeners Federation.

The passage of the 1952 Immigration and Naturalization Act, commonly known as the Walter-McCarran Act, which opened the

door for Japanese to become naturalized U.S. citizens, was not smooth.

"In 1947 Mike Masaoka in Washington D.C., the late Keisaburo Koda in Northern California and Katsuma Mukaeda in Southern California organized the JACL Anti-Discrimination Committee, which eventually led to the enactment of Walter-McCarran Act," reminisced Mukaeda.

"The committee which I chaired raised \$20,000 annually for five years, and in 1952 the bill finally passed the Congress and the Senate. The bill, however, was vetoed by President Harry Truman and returned to the Congress for a two-third override. The bill barely be-

came a law with a single vote to secure the needed majority. And that crucial one vote was not an easy one to get."

Among the honorees are:

—Rev. Thomas Machida, a retired Methodist minister, believed to be the first Japanese to obtain citizenship under the Act.

—Mamoru Eto, 103, who lives at the Japanese Retirement Home in Boyle Heights. He exercises daily and from time to time practices calligraphy.

—Sam Ishihara, a retired businessman, who was appointed commissioner to the City of Los Angeles Human Relations Commission in the early '70s.

The banquet room holds 300, and reservations will be accepted on a first-come-first-served basis, according to Mary Nishimoto, Downtown L.A. JACL president. For information, contact Nishimoto at (213) 538-5941.

## Conference to focus on Southeast Asians

LONG BEACH, Calif.—There are 30,000 Southeast Asians in Long Beach, of which 25,000 are Cambodian refugees. No other place in the world outside Cambodia has as large a population of Cambodians, and the number is expected to increase significantly in the next few years.

To address the issues and concerns of long-established residents and the recent Southeast Asian arrivals, the Long Beach chapter of National Conference of Christians and Jews, with the cooperation of the Press-Telegram and St. Mary Medical Center, will stage a conference, "The Changing Face of Long Beach: The Southeast Asians," Nov. 10, 2-8:30 p.m., at John Edward Parr

Health Enhancement Center at St. Mary Medical Center, 1050 Linden Ave.

The conference seeks to provide an opportunity to address barriers in language, culture, education, economics and justice, thereby educating all concerned and identifying a plan of action to increase and enhance cross-cultural understanding.

As part of the information-gathering process for this conference, testimony from 12 Southeast Asians was heard by members of NCCJ's Interfaith Steering Committee. Additionally, 100 professionals directly involved with local Southeast Asian communities, in such fields as health, education, business, and the clergy, were interviewed.

The cost, including registration, resource materials, parking

and dinner, is \$5. Make checks payable to NCCJ, "Changing Faces of Long Beach," 370 Junipero, Long Beach, CA 90814. Info: Nancy Wellard, (213) 426-5268.

## Forum to examine problems of Asian immigrant women

LOS ANGELES—An educational forum on "Cultural Barriers of Asian Immigrant Women" will be held Nov. 2, 9 a.m.-noon, at Japanese American Cultural & Community Center, 244 S. San Pedro St., 2nd floor. Pacific Southwest District JACL Women's Concerns Committee and Asian Pacific Women's Network co-sponsor.

Speakers include JACL program director Lia Shigemura on Asian mail-order brides; Sumi Haru of KTLA-TV and Screen Actors Guild on the "Year of the Dragon" protests; Miya Iwataki, a delegate to the U.N. Decade for Women Conference in Nairobi; Bok Lim Kim on Asian wives of U.S. servicemen; and attorney Eileen Kurahashi on the Fumiko Kimura case.

Registration: \$5 general, \$3 students and seniors. Info: Carol Saito, (213) 626-4471.

## Abstracts on heart diseases needed

BETHESDA, Md.—The National Heart, Lung and Blood Institute and the Ad Hoc Committee on Cardiovascular/Pulmonary Disease Risk Factors in Minority Populations will sponsor a two-day forum June 6-7, 1986, at the new Hyatt Regency Hotel.

Two previous Minority Forums focused primarily on high blood pressure in minority populations. Next year's Forum will address other cardiovascular risk factors such as obesity, elevated blood cholesterol, smoking, stress, diabetes, and exercise.

Participants have an opportunity to share information about current research and practical experience in the prevention, detection, treatment and control of cardiovascular disease among Asians and Pacific Islanders, American Indians/Native Alaskans, Blacks, and Hispanics.

Representatives of federal, state, and local health agencies,

hospitals, clinics, and other public and private health organizations will highlight issues and concerns of the various ethnic groups.

The 1986 Forum Planning Committee is seeking abstracts of scientific papers on prevention, detection, treatment and education concerning cardiovascular disease risk factors, especially those that describe demonstrations, education programs, communication techniques and support systems that have proven effective in reducing risk factors in minority populations. Deadline for submission of abstracts is Nov. 15.

Send abstracts to 1986 Forum, c/o Kappa Systems, Inc., 2121 Wisconsin Ave., N.W., Suite 410, Washington, D.C. 20007. Info: Nonata Garcia, (202) 944-3162.

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## G.F.B.

EAST  
WINDBill  
Marutani

AN AJA ORGANIZATION, not much more than 2 years old or so, with a skeleton (but most dedicated) crew and a limited (but fully applied) budget, has been doing "one helluva job." Under the corporate name of "Go For Broke, Inc." (GFB), AJA veterans of the European and Pacific Theaters, the Korean Conflict and Vietnam, have been amalgamated together to engage in well-organized and long-reaching educational campaigns.

There have been the 442 exhibit at the Presidio; an exhibit in the rotunda of the Cannon House Office Building in Washington, D.C. where, for over 2 weeks, the stories of the Nisei fighting men in Europe and the Pacific were told to thousands of visitors; sev-

eral traveling exhibits of the 442; and the "Yankee Samurai." Ask anyone who has been exposed to these exhibits. They make quite an impact, a lasting impression.

THIS COMING TOGETHER is not one limited to military or even veterans' affairs. On the contrary, the group has been active in speaking up and acting on issues of human dignity. Thus, when the National Commander of the VFW spoke out against redress, GFB immediately responded. GFB members have been similarly active at district, state and national levels of various veterans groups, focusing the light of revelation on our story. And what a story it is. Names such as Hirota, Kawaguchi, Kobayashi, Morimitsu, Satoda, Tanaka, Uyeda—to touch upon but a few—are actively and unselfishly engaged in a cause in which all can believe.

In the spirit of GFB.

WE HAVE READ of some of the projects that this group has planned. More than once have we shaken our heads with some doubt as to feasibility, so ambitious was

I SEE THE NC-WN-PDC IS  
HONORING GEORGE KONDO  
AND HARRY HONDA.

YES... AND DID THEY PICK  
THE SITE ON BEHALF OF  
GEORGE OR HARRY?



the project—only to see these dedicated people just go ahead and do it! They don't know the word "limits," and "can't" apparently is not in their vocabulary. So, now whenever I hear about another of their ambitious projects, I believe. One of their projects is to set up an exhibit at the Smithsonian Institution in Washington, D.C. on the AJA's in the service of our country. Had someone suggested this to me several years ago, I would have dismissed it as day-dreaming.

No more.

THERE ARE MANY worthy causes deserving of our resources and energies. For our money, GFB is at the top with the best. Non-political, non-sectarian, non-jingoistic—it simply has an ecumenical view of AJA concerns which it addresses and does something about them. With a small crew of volunteers and uninflated budget, it operates openly and unselfishly. It epitomizes the spirit of its namesake.

IT MATTERS NOT whether one served in the Pacific, in Europe, or in any phase of the defense of our land. The spirit is the same, whether one was with the 442 or was a Yankee Samurai, or served on the Korean peninsula or Southeast Asia. There is the same kindred spirit of AJA's in service.

A spirit of caring. For and about one another.

Go For Broke, Inc.'s address: 5024 Sweetwood Drive, Richmond, CA 94803.

## Sex and the Nikkei

ONE THING  
LEADS  
TO ANOTHERBob  
Shimabukuro

One of the most common topics of concern with regard to Asians in the media has been the lack of romantic interests for the Asian male. There seems to be no lack of the same for Asian women, their interests being primarily non-Asian, first with whites, more recently with blacks ("E/R," "Night Court").

So how come? It's not as if we aren't interested in romance. But stereotypes about us are hard to dispel, especially if we (Asian men and women) believe them. Asian (and sometimes non-Asian) women make some of the strangest comments about Asian men.

"No sex appeal." That's what I hear the women say. "Dull." "Interested in blondes only." "Too much like my father, you know, bossy." "Wimpy." "No class." But how can you be "wimpy" and "bossy" at the same time? My guess is that the objections are after-the-fact rationalizations.

But the establishment media aside, the whole topic of sex and romantic relationships is missing from most of the Asian American literature also. In our own print media, it is almost as if we don't really care about love and sex; the topic of marriage is usually treated with a tenderness based on a love that comes through familiarity, obligation, and longevity.

I started thinking about this topic as a result of a line in Bill Hosokawa's column (Oct. 25): "The conversation [among Nisei] is less about business, politics, sex, football, bowling, and TV—all formerly perennial topics of interest—than it is of arthritis, heart by-pass operations..." Now, be-

lieve me, I have heard Nisei talk about business, politics, football, bowling and TV, but I have rarely heard any Nisei talk about sex.

I remember once, while working on a Day of Remembrance program in Portland, when a Nisei remarked, "You know, people kept complaining about the lack of privacy in camp, but there seemed to be a lot of babies born in camp, considering the circumstances. I wonder how people did it?"

Everyone laughed, but no one offered any answers except the obvious, "the usual way."

This comment reminded me of a question that I had concerning many of the immigrant and older Nisei families in Hawaii. Maybe it was just the Okinawans, but there seemed to be some very large families around. And since the custom was for the youngest to sleep with the parents, I always marveled at the discretion my parents' generation exhibited. We kids must have been deep sleepers.

My parents didn't have a chance. Every time my dad would try to be romantic and, like the *haoles*, address my mom as "honey," the "younger five," as "us kids" were called, would howl with laughter. To this day, I find the term "honey" very amusing, and find it difficult to accept when someone calls me that.

My cousin once castigated my aunt and uncle after going to the movies with them. "Geez, you guys don't know how to make out, man, I was watching you da whole movie and you neva even hol' hands even once. Cannot learn nahtin' from you. Waste time go movies wit' you." And she said this before a whole family gathering, too.

And my dad was always pretty embarrassed to talk about sex, at least in front of his kids. While in the eighth grade, one of my

dad's friends advised him in my presence, "You know, Bob getting to be big boy—you bettah tell him about da facts of life."

My dad, with a very embarrassed look on his face, answered, "What I goin' tell him? He goin' Stevenson [a public junior high with a somewhat "fast" reputation], he probably know more den me."

Now I thought that to be a curious answer, since I had never even been out on a date with any girl, and he had had 7 kids already.

But then, I remember that when I was in the second or third grade my dad told me that babies came about when a man and a woman shook hands. I was so scared I didn't shake hands with anyone for at least a week. Then I asked him, "How come folks shake hands all the time? They makin' babies or what?"

"You have to be married first, then if you shake hands you might have babies," he said.

Now this didn't make any sense to me at all. When I heard about a girl in high school getting pregnant, I decided to go to my *nesan*, Toki, 9 years older and a member of the "older two." She always knew everything. "Toki, how do unmarried people have kids?"

She told me how kids came about. I sat there stunned. "Boy, it sure is easier to make babies when you're married."

When she looked at me a little funny, I told her what dad had said. She laughed and then added, "If what he said is true, it may be easier for married people but then they probably don't have as much fun."

So now you know the answer to the earlier questions. Folks in camp didn't need much privacy. And it didn't matter if the youngest child was sleeping with the parents. All they had to do was to "shake hands."

## Letters

## She's My Shero

In the July 12 PC, Lia Shigemura and Carole Hayashino wrote on "Sheroes of Herstory." I appreciated their words. Some (most likely male) might think us overly sensitive, but if so, imagine if every day you heard and read:

Woman is the highest form of life on Earth. All women are created equal. All women are endowed with inalienable rights. (Remember, "woman" includes men and women—it is merely another word for human being.)

What if you are a Christian and every time you pray you said, "Our mother, who art in heaven... God is great, God is good, let us thank Her for this food. The Mother, the Daughter, and the Holy Ghost."

Why not envision God as female? It's as ludicrous as envisioning God as male. And as arrogant. It seems equally ludicrous to think of the creative force in the universe as human (in my own opinion).

PATTI ADACHI  
Chicago

## Volunteers and Staff

In fairness to Clifford Uyeda, JACL members should understand that his comments (Oct. 18 PC) were made in defense of volunteers, not as an attack on staff. Cliff has been a strong supporter of the staff, both as National President and in other organizational roles.

The Board approved an ad hoc committee to identify cost reductions to fund redress efforts. I had authored a memo prior to the National Board meeting which essentially identified all non-fixed costs. Among them was staff salaries. It was the ad hoc committee which formulated a

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## Are All Stereotypes Slurs?

FROM THE  
FRYING PAN:

Bill  
Hosokawa



You've probably seen them, although they are not as common as they used to be. They're figures of little black boys, made of plaster or sometimes cast in bronze. Some of them are dressed like jockeys, with a long-billed cap, holding a ring to which horses could be tethered. I suppose they used to stand in front of Southern mansions and later it became fashionable to park them near the entrance of ranch type homes even if there were no horses within miles.

Another variety was a young black boy, somewhat shabbily dressed, seated in a chair and grinning as though he had not a care in the world. It was difficult not to look at that happy face and not smile back.

We saw one of these the other evening at a local restaurant, a popular middle class type of

place specializing in fried chicken. I was somewhat surprised. It seemed these figures had begun to disappear about the time Afro Americans began to demand the rights that had been denied them for so shamefully long.

People became sensitive about racial stereotypes and demeaning caricatures and didn't want to take a chance of offending someone—or anyone, for that matter.

So I wondered about this figure of a happy young black boy. It was, certainly, a stereotype, but then so is a statue of a general on a horse a stereotype. I wondered if anyone, any white person, would be offended. I wonder if a reasonable black person, someone who doesn't make a career of looking for things to be offended about, would be offended.

Well, as it turned out, there were no blacks in the restaurant and so far as I could tell the white patrons were paying no more attention to the figure than they were to the mediocre oil paintings on the walls.

On the way out I should have asked the cashier whether there had been any complaints, but then it seemed that if there had

been any, they would have removed the figure. So I simply paid the bill and left.

Some things are patently offensive. There's no question about them. But there are others that are confusing, particularly to those without adequate background, and what may be totally innocent to some may be bitterly offensive to others.

Why, for example, is it proper to call a section of a city "Chinatown," but the males who live there are not to be referred to as "Chinamen"?

People from Sweden are Swedes, people from Turkey are Turks, and people of the Jewish faith are Jews. That's all quite proper. But to call a Japanese a Jap is to invite violence. We know, of course, that "Jap" is offensive because historically it was a term of hate and derision and it evokes bitter memories even when employed innocently.

Not many years ago Negroes hated to be called blacks. Now they regard the term "Black" as a badge of pride, and there seems to be a lot of maturity in that.

Someday I hope the experts, the professors and psychologists and semanticists will explain the why and how of what is offensive and what isn't, and the reasons why one man's slur is without stigma for another.

## A New Wind

BY THE  
BOARD



Gene  
Takamine

The fact of the matter is we have a person who can do the job. Who is this person? It is Grayce Uyehara.

The lobbying effort for redress is in the capable hands of a person long committed and dedicated to it. The bills are introduced and the effort for their movement in the congressional subcommittees and full committees is critical.

The plan of action by Grant Ujifusa has recently been published in Pacific Citizen. We have the plan and we have identified the personnel in Grayce and her support staff.

All persons who support the redress effort should be encouraged by these events and should find a renewed energy in its pursuit. The "Go for Broke" attitude should find new meaning.

Let's face it: the credibility of JACL is on the line. Can any of us afford to have that hard fought banner be tainted or diminished in any way because of apathy? This writer says, "No."

We are also told that our leaders in Congress are expressing a cautious optimism. We must trust in their analysis and leadership and do all we can to support their gallant stands on this issue.

The leaves are rustling and this quiet movement is building momentum. The injustice of the actions of the government and the justice of righting the wrong has maintained this movement over the years. We all must understand that the potential for this wrong is with us today.

We cannot quit now. The legislative strategy points out plain and simple that we need the money to bring this about. We need staff, phones and expenses. We are not asked to die for this issue. We are asked to write a check. We are not asked to sacrifice. We are asked to pull together and bring about a common good.

Grayce is in part a result of this new wind and in part is the new wind. The justice of the cause cannot be denied. It will not go away. By her actions, Grayce knows this and has taken her stand.

Let us stand with her and send a clear message of our resolve. Not a hurricane, but the quiet whisper that nags us all, saying, "Relocation was wrong and will not rest until it is vindicated."

Takamine is National JACL Secretary-Treasurer.

## The Mishima Mystique

by Jane Kaihatsu

A compelling but odd new film, "Mishima: A Life in Four Chapters," is a bold attempt at giving a glimpse of Japan's most controversial writer. In a rare collaboration of American and Japanese producers, director Paul Schrader presents to the American public a little history and insight to Yukio Mishima.

This film, however, is not a "Mishima: The Man, The Myth" type of film. It is doubtful that anyone really knew what drove Mishima to write the things he did or to his infamous acts, like committing *seppuku* at the Eastern Army headquarters in Tokyo on Nov. 25, 1970. In any case, I ques-

tion those who would analyze creative brilliance. Creative brilliance is often incomprehensible, as Mishima's was, and is meant to be experienced whether one agrees or disagrees with the effect it has.

And Schrader does not really attempt to analyze Mishima. Although an avid fan of the great writer's work, Schrader and co-producers Lucasfilm, Zoetrope Studios, and Toho Films instead bring a theatrical "piece" alive using the story of Mishima as a premise.

The film has a clever and refreshing strategy for bringing forth the story. The subtitle, "A Life in Four Chapters," denotes one-act theatre-like vignettes, whose titles are taken from Mishima's most famous works: *Temple of the Golden Pavilion*, *Kyoko's House*, *Runaway Horses* (the novel in which he scripted his death), and *Harmony of Pen and Sword*.

The opening sequence is on Mishima's final day, the day that he stages his "little drama" (*seppuku*), from the time he arises that morning.

Black and white film is used to depict Mishima's early days, with English voice-over narration by actor Roy Scheider, whose even-paced but intense voice quality is marred only by the fact that he kept saying "sam" (rhymes with Spam-urai).

Interwoven with the "final day" sequence and biographical flashbacks are the breathtaking novel excerpts. The novel vignettes try to supply some insight of Mishima's philosophy and views on art, beauty and sex, but those insights are overpowered by the magnificent and visually stunning set de-

signs by production designer Eiko Ishioka.

Particularly for those who have read some of Mishima's works, Ishioka's sets are marvelous interpretations of the stories brought to life. Her use of color and design seem to be the ultimate experience in the Japanese "New Wave" artistic concept, yet I felt a very stylized Kabuki-like quality present.

The stages were simply constructed and a few of the most dramatic scene changes were right out of classical Japanese theatre techniques. Yet the colors and costumes were very modern and represented the height of efficiency in terms of visual effect and design.

With the exception of the voice-over narration, the film is in Japanese with English subtitles. Ken Ogata (he was the dutiful son in "Ballad of Narayama") gives a measured performance as Mishima.

But unfortunately, as unique as the film is visually, it lacks a certain cohesiveness and emotion. Therefore, I could only surmise it as a "presentation" about Mishima as it did not offer anything more.

Still, "Mishima" is an interesting, however limited, view of a Japanese man who has become such a cult figure in this country.

As a Japanese American, I found Mishima's fanaticism about *bushido* and preserving all that is precious to the traditional Japanese demeanor both familiar and bizarrely alien.

As a result of viewing this film, made by Americans on a highly sensitive Japanese subject, I have dug deeper into my continuing struggle of living in a dichotomy of American culture and my Japanese heritage.

## Jiichan, the Photographer

by Christine Bepp

It was on just an ordinary evening back in early 1980 that I received a most extraordinary phone call. A man whom I had never met asked if I knew of a K. Bepp. I couldn't imagine what this was all about—my grandfather's name was Kiroku Bepp, but he had died in 1956 when I was eight years old.

Well, the gentleman turned out to be S. William Jarrett, a photographer at the Presidio Army Base in San Francisco. He told me that he had bought a set of photographic glass plates at an auction bearing the name K. Bepp, plates that had lain forgotten in storage for over half a century. Though he knew the plates were of the Panama-Pacific International Exposition (PPIE) of 1915, upon making the prints he was amazed and delighted to see how stunning they were.

"The exposures he made of the PPIE are more than documentary photographs," Mr. Jarrett wrote. In an interview he added, "I believe they are of intrinsic artistic merit. They are truly top quality for the period." He then proceeded to try to find the Bepp family to share his discovery with them.

Needless to say, I was thrilled. It was a marvelously lucky fluke that connected me with Mr. Jarrett, as I happened to move to the Bay Area a few years earlier and was therefore the only Bepp in the phone book. No one in the Bepp family had any idea that our unassuming *jiichan* had produced these photos, nor did we realize until 1980 the extent of his artistic

talent.

The PPIE must have been a splendid affair, judging from its photographs. In 1911, Congress had named San Francisco as the official site for a world's fair celebrating one of history's greatest achievements: the completion of the Panama Canal. Built on San Francisco's northern shore (now the Marina District), the fair would give the city the opportunity to show itself newly rebuilt to the world after the terrible devastation of the 1906 earthquake.

Tim Cole in *A Short History of San Francisco* writes: "Today, photographs and memories evoke an enchanting place, a mixture of delicacy and magnificence, of pure fun and high purpose, of a kind of exuberant taste rarely found in such an event...to many the most wonderful world's fair in history."

The PPIE was an unqualified success. It opened Feb. 20, 1915, ran for 11 months and drew almost 19 million visitors from around the world. Of its 250 elegant buildings, only the Palace of Fine Arts remains, reminding us of a graceful era long past.

Kiroku Bepp had been hired by the firm of Cardinell & Vincent, the fair's official photographers. As many as 20 photographers worked for them through the fair's construction phase and during its operation until it closed. By 1915 my grandfather was a well-established photographer in town, his name and business appearing in the San Francisco directory of 1914. He was also a family man

Continued on Next Page

## LETTERS

Continued from Previous Page

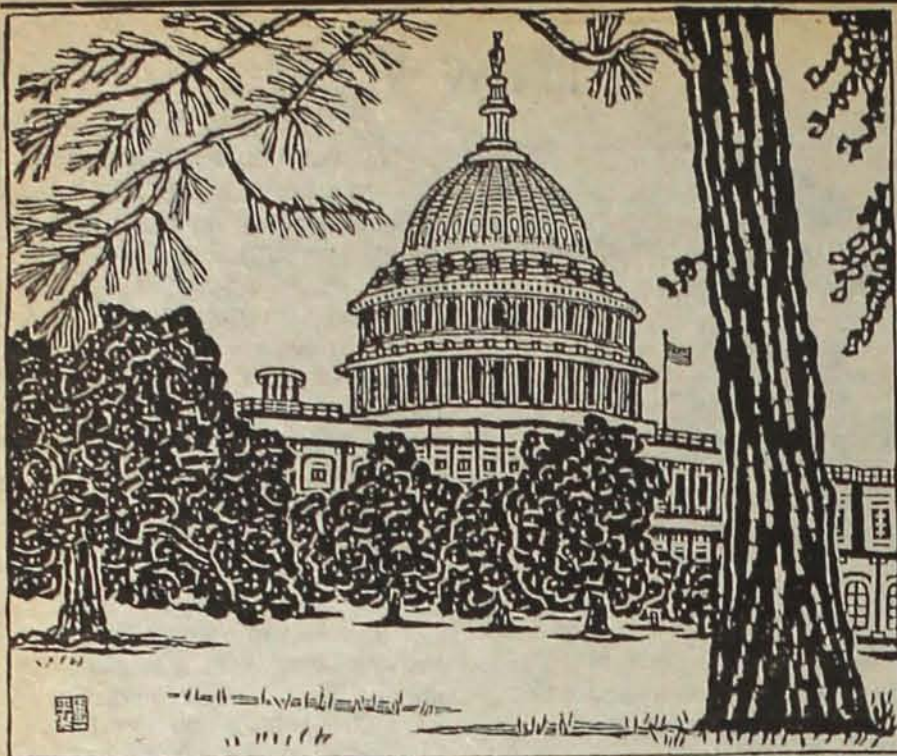
package of reductions that was recommended to the National Board.

In the process of discussion of that package, Dr. Uyeda took issue with reductions in other non-personnel areas. My feeling is that the original package of cost reductions required sacrifice in all quarters of the organization without exception. I don't want to get into a discussion of whether staff or volunteers are more important. That's an incorrect area of discussion.

It is interesting to me, however, that if you calculated the effect of staff salary freezes, staff becomes the single largest contributor to the redress effort.

RON WAKABAYASHI  
JACL National Director  
San Francisco





Un'ichi Hiratsuka's "Capitol Building, Washington, D.C." (1972)

## Hiratsuka: A Retrospective

by Ed Mitoma

Artist Un'ichi Hiratsuka was born in 1895 in the town of Matsue, which faces the Japan Sea, due west of Hiroshima. As his father was a temple carpenter, he grew up in the midst of tools and wood chips.

He eventually went to Tokyo and studied under Hakutei Ishii, a painter and a leader in creative prints. As time passed, he developed a powerful and unique technique, and his prints of landscapes and temples became famous throughout Japan.

In 1962, at the age of 67, Hiratsuka came to the U.S. to visit his daughter Keiko Moore and her family in Washington, D.C. During his visit, he became interested in the possibilities of the Western landscape, and he made a bold and crucial decision: he decided to stay in the U.S.

In the 23 years he has been here, he has traveled throughout the country and made woodblock prints of the varied scenes of Boston, Washington, D.C., North Carolina, the Midwest, and Southern California. He is probably the first and only Japanese woodblock artist to adapt the ancient technique to the American scene.

Hiratsuka has been affiliated with the Washington, D.C. JACL from the early '60s and has held

a number of exhibits with the chapter. Several prints have been commissioned by chapter members, and in 1972 the National JACL commissioned him for a print of the Capitol Building.

Two hundred copies of that print were made, each printed personally by hand by Hiratsuka, and each was presented by JACL to senators and congressmen representing states with JACL members. Since those days, the value of Hiratsuka's prints has appreciated some 10 to 25 times.

Hiratsuka became 90 this year and is in good health. At the home of his daughter in Chevy Chase, Md., he works every day on his prints. His wife Teruno is his business manager, allowing him to concentrate entirely on his art. His daughter Keiko is an accomplished woodblock artist in her own right.

Hiratsuka's early works from the 1920s were in color. His technique evolved gradually and by the early 1930s he had discarded color and gone to stark black and white. His works are instantly recognizable due to his jagged and rough lines, which give his prints a rich, strong character. From the 1930s through the 1960s, he made striking prints of temples and landscapes of Japan, China and Korea.

## BEPP

Continued from Page 5

with a wife and four small children, and a respectable member of the Japanese immigrant community.

But to backtrack a bit: Kiroku Bepp was born in 1871 in the city of Kurume, on the southern island of Kyushu. He was one of six children and his forebears were of the samurai class. After graduating from high school, he was appointed to a prestigious position in the prefectural government, but ill health forced him to resign after two and a half years.

A boyhood friend who had returned from America greatly impressed him with tales of this foreign land of riches and opportunity. My grandfather became convinced that the better living conditions and climate of this country would enable him to regain his health and enjoy a reasonably happy life.

"On that standpoint I pleaded and pleaded with my brother," he wrote in his autobiography, "and finally got his permission and

In the days of Hokusai and Hiroshige, it took a team of craftsmen to produce a woodblock print. The artist produced the sketch, the carver cut the woodblock, and the printer made the print. Hiratsuka does all these steps himself to make sure that he gets the print as he wants it.

A 90th anniversary retrospective exhibition of Hiratsuka's works is being presented at the Doizaki Gallery of Japanese American Cultural & Community Center in L.A.'s Little Tokyo until Nov. 24. If you get a chance, be sure to go. Looking at small reproductions of his prints does not do justice to what he has produced. His prints are truly overwhelming.

sailed for America in April of 1896."

He had really wanted to be a farmer, but due to his weak constitution, "I reluctantly turned to photographic work." In 1900, he bought a share in a photo-finishing business on Kearny Street. In 1903, he went back to Japan due to a death in the family and returned to America with his new wife, Sumi, in 1904. He had his first son (my father, Yoneo) in 1905, and four months later survived the 1906 earthquake.

Kiroku Bepp was a photographer in San Francisco for 40 years until the outbreak of WW2. During that time, he was affiliated with the Japanese Association and belonged to the Buddhist Church; wife Sumi was president of the Fujinkai at the church for 10 years. The years 1942-45 were spent behind barbed wire at Heart Mountain in Wyoming. There he studied Buddhism and was ordained a Zen priest.

After the war, both Bepp grandparents lived with our family in San Jose. He wrote:

"1953 was the year of our 50th anniversary. After discussions during many weeks, we finally decided to take air trip to the eastern big cities where our two daughters and their families are living, one in New York and the other in Cincinnati, to commemorate the blessings we enjoyed for last 50 years at least in California.

"The airplane trip was wonderful, being our first experience in our long American life... we met many old friends and enjoyed happy times with them all. On Nov. 2, we came safely back to San Francisco Airport at 8 p.m. and we were greeted by our whole family after exactly two months of eastern air trip, commemorating our Golden Anniversary, when my wife was 73 years old and I was 82."

In 1956, Kiroku Bepp passed

away at the age of 85, having fulfilled his dream of a long, healthy and happy life.

The discovery of my grandfather's photographs has rekindled my sense of pride not only in my own roots but in the myriad contributions of all the Issei pioneers to the growth of this nation. When I was in school, it was the pioneers of the Old West who were glorified in all the textbooks. But no less glorious were the achievements of the Issei who succeeded brilliantly in spite of the many hardships they faced, passing on a rich legacy to their descendants.

My grandfather was a gentle soul with a gentle philosophy of life:

"I have no special hobby nor interests. Killing the harmless animals or shooting birds and catching fishes are against my nature. I do not regard any killing as a good sport or hobby. I love to look at any kind of artistic production, but I have no talent myself to create. Only thing for which I love to spend my extra time is to meditate on human destiny in a quiet place.

"My brain is too small to understand or grasp the deep and mysterious meaning of any religious teachings. Millions and millions of human beings pass this world in miserable condition after years' suffering and hard labor."

His spirit, courage, perseverance, and talent will always be an inspiration to me.

Kiroku Bepp's photographs of the Panama-Pacific International Exposition of 1915 are now on display at the Palace of Fine Arts Theater. Audience members at theater events will be able to view his work.

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—Dick Yamashita



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 Current total .....1,879

**SEPT 30-OCT 4, 1985 (35)**

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 East Los Angeles: 3-Dean Aihara\*, Fresno: 27-Dr Otto H Suda.  
 Hollywood: 31-Dr Shig J Masuoka.  
 Monterey Peninsula: 29-Kay Kiyoshi Nobusada\*.

Mount Olympus: 27-Tom K Matsumori.  
 New York: 29-Mitty M Kimura.  
 Oakland: 32-Katsumi Fujii.  
 Pasadena: 22-Dr Thomas T Omori.  
 Placer County: 17-R E Metzker.  
 Philadelphia: 26-Chiyoko Koizumi.  
 Portland: 20-Dr George S Hara.  
 Puyallup Valley: 30-Dr Sam T Uchiyama.  
 Redkey: 29-Carolyn A Ikemiya, 30-Dr James M Ikemiya.  
 Sacramento: 29-Masuto Fujii, 34-Henry Taketa.  
 Salinas Valley: 34-Henry H Tanda.  
 Salt Lake City: 29-Alice Kasai.  
 San Fernando Valley: 5-David T Sakai.  
 San Francisco: 30-Grace Yonezu.  
 Seattle: 31-Joe S Hirota, 10-Ben Nakagawa, 1-Tom Tsukiji.  
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 Twin Cities: 29-George M Yoshino.  
 West Valley: 18-Dr Seiji Shiba.  
 Wilshire: 15-George H Takei.  
**CENTURY CLUB\***  
 5-Harry T Ichiyasu (Chi), 8-Omar Kaihatsu (Chi), 1-Dean Aihara (ELA), 5-Kay Kiyoshi Nobusada (MP).

**Summary (Since Dec 1, 1984)**

Active (previous total) .....1,879  
 Total this report: #39 ..... 23  
 Current total .....1,902

**OCT 7-11, 1985 (23)**

Chicago: 30-Thomas S Okabe.  
 Cincinnati: 34-Masaji S Toki.  
 Eden Township: 26-Jean S Kawahara, 26-Sam I Kawahara.  
 Fresno: 30-Dr Chester Oji.  
 Hollywood: 5-Raymond Chee\*.  
 Marina: 5-Ronald Wakabayashi.  
 Marysville: 22-Billy Teruo Manji.  
 Monterey Peninsula: Life-Robert T Ouye.  
 National: 6-Lincoln T Taira.  
 Puyallup Valley: 31-Paul T Seto.  
 Sacramento: 9-Ray Matsubara.  
 Saint Louis: 5-Mary Okamoto, 12-Dr Ted T Okamoto.  
 Salt Lake City: 22-Raymond S Uno\*.  
 Seattle: 32-Dr Susumu Fukuda, 17-James M Hara, 17-Thomas T Mukasa, 30-Richard K Murakami, 22-Dr Kenji Okuda.  
 Twin Cities: 30-Dr Gladys I Stone.  
 Venice-Culver: 30-George T Isoda, 33-Mary E Wakamatsu.  
**CENTURY CLUB\***  
 5-Raymond Chee (Hol), 15-Raymond S Uno (SLC).  
**LIFE**  
 Robert T Ouye (MP).

**Summary (Since Dec 1, 1984)**

Active (previous total) .....1,902  
 Total this report: #40 ..... 13  
 Current total .....1,915

**OCT 14-18, 1985 (13)**

Berkeley: 14-Jordan F Hiratzka.

Downtown Los Angeles: 4-Debra Nakatomi.

Gardena Valley: 16-John J Fujita.  
 Idaho Falls: 35-Al Brownell.  
 Japan: 6-George I Nakamura.  
 Mile High: 3-Jean Wong Wakabayashi.  
 Orange County: 2-Michael Honda.  
 Placer County: 22-Bunny Y Nakagawa.  
 San Francisco: 4-Carole Hayashino.  
 Kagawa, 24-Albert Mas Matsumura.  
 Snake River: 24-Gish Amano.  
 Twin Cities: 16-Ty Saiki.

**KIMURA**

Continued from Front Page

port from the Japanese American community influenced the case.  
 Sumiko Ono, a social worker

Washington, DC: 7-Michio Nakajima\*,  
 CENTURY CLUB\*  
 5-Michio Nakajima (WDC).

at Little Tokyo Service Center, likewise felt "a sense of accomplishment as a member of the support group." She said she wanted to continue working to get Kimura probation rather than a prison term.

Rev. Ren Kimura (no relation to the defendant), public rela-

tions chair for FKFT, called the outcome of the hearing "humane." "Fumiko needs all of our love, support and sympathy," he said.

Defense attorney Gerald Klausner said he thought plea bargaining was the best solution because a jury trial would have been an ordeal for Kimura.

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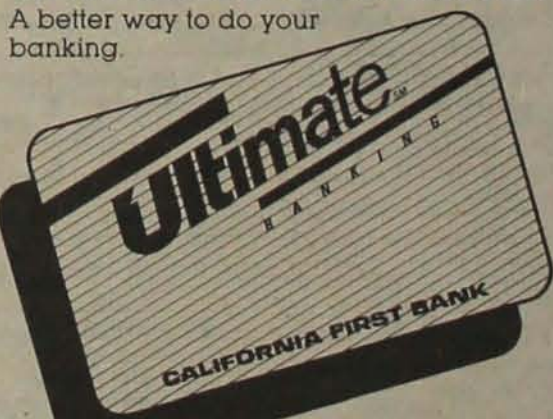
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